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JAZZ INFORMATION

VOLUME ONE

NUMBER 22

SIDNEY BECHET IS GUEST SOLOIST ON PHILLY HOT CLUB RADIO SHOW

Sidney Bechet, who returned from Fonda last week, spent three banner days in Philadelphia. The soprano sax soloist was wined and dined by the newly organized Philadelphia Hot Club Wednesday evening, and later appeared on "Jazz Hot", the club's bi-weekly radio program, on local station WHAT.

Before a studio audience of over 100 hot club members John Peck, Chairman, called an official meeting, at which Bechet was formally elected Honorary President. Following the broadcast a marvelous session was held at a private club, at which "Pops" exhausted the musicians accompanying him.

Friday night Bechet fronted an uninspired, disappointing colored band at Temple University's Tyler Art School. Joe Greenberg, art instructor and Hot Club band pianist, took over the bench at Sidney's request for a fine 30-minute session.

Bechet may be playing at Nick's in New York City very soon.

JO JONES, SICK, OUT OF BASIE BAND

Drummer Jo Jones left Count Basie's orchestra last week, because of illness. He is expected to return to the band on his recovery. Meanwhile, his place was taken by Harold "Doc" West, formerly with Hot Lips Page.

Dan Minor, trombone player with Basie, returned to the band after a short absence, also due to illness.

Chicago

CHICAGO, Feb. 12. -- Duke Ellington and his orchestra went from the Chicago Theater to the Regal Theater Friday, the 9th. The show is practically the same, but with a little more Duke at the Regal.

Woody Herman and his band followed Jimmy Dorsey into the Panther Room. The band, which sounds good over the radio, is disappointing in the flesh. The brass are inclined to screech, although this is partly due to the acoustics of the room. All in all, I'd say the band is very competent.

Johnny Dodds had to have all his teeth pulled, leaving Natty Dominique, Baby Dodds and Leo Montgomery to do all the work at the 9750 Club. Baby Dodds contracted the job, incidentally, and so is a leader for

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COLUMBIA REISSUES COMING!

The Columbia Record Corporation's long-promised series of reissues of famous jazz waxings is finally set.

First planned six months ago by Columbia's John Hammond, the reissues are to be released separately at the regular weekly intervals.

No definite list of the eagerly awaited series was yet available. It will include, however, classic jazz records repressed from Columbia's masters, and probably some dubbed reissues in cases where the masters have been lost or destroyed.

All titles in the old Columbia, Okeh, Vocalion, Brunswick, Perfect, Melotone, Harmony, and other catalogues are at Columbia's disposal for the reissues. Certain to be included are many of Louis Armstrong and Bix Beiderbecke's Okehs, Bessie Smith's and Fletcher Henderson's Columbias, Duke Ellington's and Red Nichols' Brunswicks, etc.

The first of the series may be announced before the end of February.

BOSTON HOT CLUB'S FIRST MEETING

BOSTON, Feb. 8. -- A record concert and jam session featured the opening meeting of the Boston Hot Club last night at its headquarters, 339 Massachusetts Avenue. The meeting was attended by a large and enthusiastic group of collectors and musicians.

President Grover Sales began the meeting with a short talk, stressing the fact that the club is still in the embryonic stage. Due to the obstacles presented by general local indifference to hot music, he said, full co-operation from all members is essential to the success of the organization.

A record concert, conducted by Fred Cox, Vice-President, laid emphasis on pressings which are rather rare around this neck of the woods. Some of the best work of Louis, Bix, Johnny Dodds, Coleman Hawkins, and Bessie Smith was heard. After the recordings, a number of musicians got together for a jam session which featured Dud Lamson, soprano sax; Eddie Hunt, guitar; Charlie Hyman, piano; and Tom Gleeson, drums. Later arrivals also sat in, and the session lasted several hours.

Despite the fact that the club faces certain obstacles, mostly financial, the large turnout, which

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BILL DAVISON, BOYCE BROWN RECORD TWO "COLLECTORS' ITEMS SIDES

Milwaukee, Feb. 12. -- Bill Davison, Chicago trumpet player who has been Milwaukee's leading hot musician for some time, recorded this afternoon with a quintet including the famous Boyce Brown on alto sax and Mel Henke, piano.

Two sides, "I Surrender, Dear" and a blues, were cut for the "Collectors' Item" label, which is privately issued by Milwaukee hot fan Ben Lincoln. Besides Davison, Brown and Henke, the quintet included Walter Ross, bass, and Joe Kahn, drums. Henke used an old barrelhouse upright, with mandolin attachment, for the recordings.

This session was Davison's first important venture on wax. Known by musicians as an extraordinary hot man, he has played with many of the important Chicago groups, and led the last band Frank Teschemacher played in.

Lincoln's only previous release was a piano solo disc by Henke. The Davison record will be issued soon.

BUD FREEMAN AT BRICK CLUB

Bud Freeman's Summa Cum Laudes opened at the Brick Club on 47th Street, New York, on Monday, February 12. Dave Tough was back once more on drums.

Emperor Jones' band continues at the Brick Club between Freeman's sets.

New York

NEW YORK, Feb. 15. -- The Will Bradley-Ray McKinley orchestra opens at the Famous Door Tuesday, the 20th, for a six-week stay. There's a possibility that Bob Zurke may follow in the 52nd Street spot. Zurke is now booked for a two-week run at the Tunetown Ballroom, St. Louis, beginning the 27th.

Noble Sissle leaves the Diamond Horse Shoe February 22 to go into the Cotton Club for several months.

Babe Rusin, recuperating from an illness, has been playing a few radio shows in New York lately, but is expected to be back as featured tenor sax with Tommy Dorsey when Dorsey opens at the Meadowbrook in Cedar Grove, N. J., Tuesday.

Benny Carter, and Roy Eldridge, have also been doing studio work here. And Larry Binyon, tenor sax

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JAZZ INFORMATION

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COLLECTORS' ITEMS

Hugues Panassie writes us from France to congratulate us on Jazz Information, and informs us that, as Walter Schaap reported, the tuba player on some of Jelly Roll Morton's records, such as "Shoe Shiner's Drag", is Tommy Benford's brother, whose full name is Bill Benford.

He adds that the trumpet player in the Johnny Dodds "New Orleans Stomp" is not Louis Armstrong. How about it, Armstrong specialists?

* * *

Donald Wolf of New York City has obtained the recording personnel of Troy Floyd's orchestra from Buddy Tate, tenor man with Count Basie.

This band, which came from San Antonio, included: Don Albert, Willie Long, trumpets; Benny Long, trombone; Troy Floyd, alto and clarinet; Siki Collins, alto and clarinet; Herschel Evans, tenor, soprano and clarinet; Allen Van, piano; Braggs, guitar; Charlie Dixon, tuba and trombone; John Humphreys, drums.

The personnel was given for the "Shadowland Blues", parts 1 and 2, Okeh 8571, by Troy Floyd and his Plaza Hotel Orchestra. We have no master numbers for this disc, but assume that the same personnel applies to "Dreamland Blues", parts 1 and 2, Okeh 8719, by Troy Floyd and his Shadowland Orchestra, master numbers 402696-7. Perhaps some one can straighten out these records, which are specially interesting as comparatively early examples of the Texas colored bands.

* * *

From England, R. G. V. Venables writes:

"Your January 5 issue just received.

"I hope that my good friend Keith Lees will pardon my suggesting that his ears must surely be playing him tricks when they hear Fud Livingston in the Louisiana Rhythm Kings' 'That's A Plenty'. Admittedly I know not who the clarinet player is, but I do assuredly know who it is not, and that is Fud Livingston. I have made a study of this exceptionally fine musician for many years... and I do really know Fud when I hear him."

(And Jules Barton of Cleveland tells us that after comparing this L. R. K. side to Benny Goodman's solo recording of the same tune, he is certain that the soloist in the Nichols disc is Goodman, not Livingston. Incidentally the Goodman solo, coupled with "Clarinetitis" on Melotone 12073, is listed in Discography as accompanied by Frank Signorelli. Actually the accompaniment is by Mel Stitzel, piano, and Bob Conselman, drums.)

"Adding to Lees' information re the Alabama Red Peppers," Venables continues, "I would point out that the presence of Nichols, Mole, Dorsey and Schutt is somewhat doubtful, and that in the main these discs are pretty dire. Matrix number of 'San' is 2788, and it is thus the first of the series. Lang appears to be on this one, but is unfortunately drowned out by an infuriating gentleman on a Hawaiian guitar.

"Dealing with the Six Hottentots (a far more interesting group), I may mention that the correct personnel is Nichols, Mole, Jim Dorsey, Artie Schutt, Vic Berton, aand Joe Tarto. The catalogue numbers of 'Hurricane' are 6009 (Banner) and 8335 (Regal); while the catalogue number of 'Rosy Cheeks' is 3931 (Domino) -- matrix is 7175. Incidentally, the Banner backing of 'Hurricane' is 'Nervous Charlie', so that the Regal, Domino and Banner couplings appear to be just about as mixed as possible..."

Mr. Venables also sent us two articles he wrote in the English publication "Melody Maker", one on Fud Livingston and another on Bix. From a discography of Livingston's work in the first article, we take the following information not given in Discography.

Livingston is the sax and clarinet player on the Charleston Chasers' "Red Hair and Freckles -- Lovable and Sweet", Columbia 1925-D.

Venables asserts that the clarinet in Nichols' Five Pennies' records "There'll Come A Time", "Panama", and "Original Dixieland--Imagination", Brunswick 3955, 3961, and 3989 respectively, is Livingston. Delaunay had said that this was probably Pee Wee Russell, even though it sounds like Fud.

Venables also wrote that it was Fud, and not Jimmy Dorsey, in the Victor 21183, "Feelin' No Pain", by Red and Miff's Stompers.

The clipping below is reproduced from "Melody Maker" for August 5, 1939, where it appeared at the end of an article, "Bixology", written by Mr. Venables.

In conclusion is appended a list of records featuring Bix which are not mentioned in Hot Discography:—(Matrix numbers in parentheses.) *Hoagy Carmichael's "Stardust"/"One Night In Havana." Gennett; Jean Goldkette's "I'm Proud Of A Baby Like You"* (37579), *Victor; Jean Goldkette's "In My Merry Oldsmobile"* (38268), *Special Victor. (There are also three unissued Goldkettes which in all probability feature Bix solos—"Stampede"* (37588), *"Lily"* (38263), *and "Play It Red"* (38267). *Frankie Trumbauer's "Did You Mean It?"* (81576), *OKeh; Frankie Trumbauer's "Sentimental Baby"* (401135), *unissued OKeh; Frankie Trumbauer's "A Letter From Dixie"* (?), *unissued OKeh; Paul Whiteman's "Seventh Heaven"* (148183), *Columbia; Paul Whiteman's "When My Dreams Come True"* (148407), *Columbia; Paul Whiteman's "Reaching For Someone"* (148408), *Columbia.*

(There are, in addition to the above, several unissued titles recorded by Whiteman which feature Bix, notably "Forget-Me-Not" (43665), as well as *many more in which Bix played but took no solos.)*

* * *

George Hoefer's Down Beat column reports that Charlie Segar is playing piano at Tony's Place, in Chicago; which proves effectively that the Decca and Champion piano records by Segar were made by him, even though Cow Cow Davenport has claimed they were his work under a pseudonym.

Orin Blackstone of New Orleans has found a copy of the Sippie Wallace "Devil Dance Blues" (Okeh 82-06), with accompaniment by King Oliver and Hershal Thomas, made at the same date as the Okeh 8205 listed in Discography. The master number is 8965. Coupling, "Walkin' Talkin' Blues", has piano accompaniment by Clarence Williams.

NOTICE

Because of a heavily increased volume of mail, Jazz Information is forced to request its readers to include a stamped, self-addressed envelope with their record questions requiring personal answers. Record personnels already listed in Jazz Information or in Hot Discography will not be reprinted in this magazine.

NEW RECORDS

PETE JOHNSON Blues Trio (Blue Note 11) Vine Street Bustle -- Some Day Blues. Pete Johnson, piano; Ulysses Livingston, guitar; Abe Bolar, bass. 12 inches.

While these two new sides by the Pete Johnson trio confirm to some extent our opinion that Pete was better served by his solo records, they have also some advantages of their own. The trio's ensemble is sometimes muddled and unsubtle, and Pete's extraordinary qualities as a pianist are rather covered by Livingston and Bolar; but the "Vine Street Bustle" has in some parts a drive (more than any of the four sides) which is very compelling in itself. It is most interesting to hear Pete, for the first time on record to our knowledge, borrowing first the left, then the right hand figures of Meade Lux's "Yancey Special". Ulysses Livingston's guitar style seems to us too refined for a combination of this kind, and his featured choruses sound out of the mood; but in the fifth and sixth choruses of the "Bustle", he and Johnson produce some very engaging improvisation. Bolar's bass solo, too, suffers from a poor tone; but his background rhythm is very effective.

"Some Day Blues", a medium tempo blues, begins promisingly with two interesting piano choruses; but Pete spoils his third chorus by repeating one figure just too long; and this is followed by two weak guitar choruses. The piano is featured again until the end of the side, and works nicely into that beautiful, characteristic phrase which Pete has used in so many records since "Goin' Away Blues". The ending, immediately after, is disturbingly abrupt.

HARLAN LEONARD and his Rockets (BB 10586) Contact -- Rockin' With The Rockets. Edward Johnson, William H. Smith, James Ross, trumpets; Richmond Henderson, Fred Beckett, trombones; Harlan Leonard, Darwin Jones, Henry Bridges, James Keith, saxes; William S. Smith, piano; Effergee Ware, electric guitar; Winston Williams, bass; Jesse Price, drums.

First record by this much publicized Kansas City band comes as their first big tour brings them to New York City. The style and quality of their music is not very different from what might have been expected. Leonard has a big, enthusiastic band whose music, while distinctive enough, is closer to Count Basie than to any of the other K. C. orchestras. In "Rockin'", especially, the arrangement makes use of riff backgrounds and ensemble passages built with simple counter-phrases which are reminiscent of the Basie style. Leonard's rhythm section, which sounds pretty capable, doesn't play like Basie's at all.

Harlan Leonard, then, plays the strongly and simply rhythmic, often repetitious music of a typical, modern colored swing band. Within the limits of such music, his band is sincere and original. His soloists, at first hearing, are not too impressive. The trombonist, Fred Beckett, sounds the most promising, with a confident manner and good tone. The sax soloists (Leonard, alto; Bridges, tenor) both play the fluent but jerky style affected by so many reed men. Trumpeter Ross has good power and tone, but could play with more restraint.

SIX MEN AND A GIRL (Va 8190) Zonky -- Scratchin' The Gravel. Mary Lou Williams, piano; Dick Wilson, tenor sax; Buddy Miller, clarinet and alto sax; Floyd Smith, guitar; Ben Thigpen, drums; Booker Collins, bass; Earl Thompson, trumpet and leader.

A seven-piece combination from Andy Kirk's band gives the impression that they could have done much better. "Gravel" is a slow, sweetish tune by Mary Lou, simply and tastefully arranged, and with some pleasant solos by Miller (alto) and Mary Lou. "Zonky" is too fast, and the rhythm section runs away with itself, Thigpen even spoiling Mary Lou's nice solo by careless backing. Dick Wilson's two tenor choruses are quite impressive.

WILL BRADLEY'S Orchestra (Co 35333) Hallelujah -- Johnson Rag. Steve Lipkin, Joe Wiedman, Herbie Dell, trumpets; Will Bradley, Bill Corti, Jimmy Emert, trombones; Artie Mendelssohn, Mike Hucko, Sam Sachelle, Joe Huffman, saxes; Freddie Slack, piano; Samuel Barford, guitar; Delmar Kaplan, bass; Ray McKinley, drums.

The Bradley-McKinley orchestra is a well-rehearsed outfit, and includes a few very talented musicians. On this record, though, it throws a heap of brass, and not as musically as it might. The "Rag", of course, was a thankless assignment anyway; "Hallelujah" is on the noisy side, with a lot of McKinley drums.

MILDRED BAILEY (Co 35348) Hold On -- Nobody Knows The Trouble I've Seen; (Vo 5277) All The Things You Are -- Blue Rain. Personnel for the first three titles: Melven Solomon, trumpet; Mitchell Miller, English horn; Eddie Powell, flute; Jimmy Carroll, Robert Burns, clarinets; Carl Prager, bass clarinet; Ray Barr, piano; Frank Worrell, guitar; Lou Schoobe, bass; Billy Gussak, drums; Alec Wilder, director.

These titles, and their personnel, are listed to show how far Mildred Bailey has wandered from hot singing. The Vocalion sides are pop tunes, adequately done in Mildred's ordinary style. The Columbias are pretentiously arranged by Alec Wilder, so that the background loses all relationship to jazz. And Mildred's singing, so far from the proper style for spirituals, makes them empty, and at best pretty.

JIMMY DORSEY'S Orchestra (De 2961) A Man And His Drums -- Cherokee. The Dorsey version of "Cherokee" is slower than most, mainly ensemble, with plenty of dynamics and a neat arrangement. "A Man And His Drums", featuring Buddy Schutz, is sadly noisy and meaningless.

HENRY BUSSE'S Orchestra (De 2976) Weary Blues -- Down Home Rag. Because Busse keeps his silly trumpet completely out, and his corny shuffle rhythm almost completely, the "Weary Blues" is about as presentable a big-band version as any but the top-notch orchestras could turn out. Trumpet and clarinet soloists are more than adequate.

HAROLD BOYCE and the Harlem Indians (De 7696) Knock Ya' Self Out -- So What? The first of these two Harlem jive-music sides presents not only a trumpet who shouts effectively through an open horn, but an alto sax man with a fine tone and wild, remarkably energetic style. Outside of that, the record is bad.

TALL TOM (Va 6030) Easy Papa -- You Broke My Heart. A fine blues record with a good singer, accompanied by nice clarinet and a fine pianist. Like the other Varsity race records reviewed this week, and others recently released, it appears to be a repressing. We have had no success in tracing the source of these reissues from the United States Record Corporation; so, in case some of our readers can identify them, we give the master numbers: 15521 and 15515.

IVY SMITH (Va 6027) Got Jelly On My Mind -- Wringing And Twisting Papa. Another good old race record, well sung in a shrill voice and accompanied by an easy, simple blues piano. Master numbers 15501-2.

GEORGIA TOM (Va 6026) My Texas Blues -- Pig Meat Blues. A more ordinary race disc, but still pleasant, with good guitar and piano. Master numbers 15305 and 15310.

NOTICE

The album of "New Orleans Memories" by Jelly Roll Morton, as well as four sides by the Jelly Roll Morton Seven and four by the Morton Sextet, were released by General Records this week. They will be reviewed in next week's Jazz Information.

New York

(Continued from Page 1)

with the old Ben Pollack band, is also in local radio work.

Charlie Spivak's new orchestra takes over the relief spot at the Hotel Pennsylvania, while Glenn Miller is playing his frequent radio commercials. Claude Thornhill, who had the job first, now has his first regular stand at the Shalimar, Newark, beginning February 28.

Paul Whiteman is playing a week at the Strand Theater here. Teddy Wilson is at the Howard Theater in Washington, and will be followed there by Les Hite.

Bob Crosby's option at the Hotel New Yorker's Terrace Room was taken up, keeping the band there until the end of March. Eddie Wade, trumpet who recently replaced Shorty Sherock, is leaving himself, and will be replaced by Robert Peck, formerly with Glenn Miller, recently with Bobby Byrne.

Wingie Manone, playing at the Belmont Club in Miami Beach, Fla., took on Frank Pinero, piano, instead of Conrad Lanoue. In New York Gene Simon, former Don Redman trombone, took the chair in Benny Carter's band which was vacated by Tyree Glenn.

Sherry Magee opened at the Village Barn last week with a little Dixieland band.

Gene Krupa returns to the Fiesta Danceteria on the 20th for three weeks; Joe Marsala's band continues there as well.

Count Basie replaced Johnny Guarnieri on the Goodman Sextet's last recording date for Columbia.

BOSTON HOT CLUB'S FIRST MEETING

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included George Frazier, Stan Warren and Jim Considine, was encouraging. Executive board members expressed a good deal of optimism after the meeting.

More concerts are planned, and the jam sessions are expected to have a good following from the Berigan and Basie bands, to say nothing of local talent. Regular meetings will be held Wednesday nights, while Saturday evenings and Sunday afternoons will be devoted to jam sessions. However, the Club is open at all times, and its facilities, including the phonograph and amplifier, are free to members wishing to play their own records, or hear items they don't have. For further details write Grover Sales, 317 Allston St., Allston, Mass., or the undersigned at Eliot F-32, Cambridge, Mass.

-- Charles Miller.

Chicago

(Continued from Page 1)

the first time in his life. They all like the job, what with only a half-hour's playing in every hour, and only one show a week.

Johnny Long, in the Swingland, has a very mediocre band in spite of an interesting personnel: Long, Charlie Allen, John Lettman, trumpets; Preston Jackson, trombone; Bud Johnson, Eddie Johnson, Tommy Moore, saxes; Rudy Martin, piano; Leonard Bibbs, bass; Carl Fields, drums. Carl Fields is better known as Kansas, and was formerly with Bill Wright. John Lettman is a potentially fine trumpet player, but at present he's too wild. Preston Jackson is very disappointing and my old favorite Bud Johnson is too busy playing lead alto, to do much of his fine get-off. The outstanding musician in the group is Bibbs, the bassist, who really fills it out. The band as a unit is not good.

Lonnie Johnson is still playing the Boulevard Lounge on 33rd St., a pretty gloomy set-up with Lonnie accompanying a very mediocre pianist who sings in a very high tenor voice; the remainder of the time, just Lonnie... King Kolax played the Savoy Sunday. His band is still short of much needed rehearsing... Bob Shoffner, oldtime trumpet of King Oliver's and other bands, has taken his own band East... At the Panther Room, Slim Gaillard plays between Woody Herman's sets with a five-piece band which is spontaneous, if nothing else.

-- Donel O'Brien.

READERS' COMMENTS

Moorestown, N. J.
January 29

To The Editor:

Congratulations on sincere, up-to-the-second reporting. Because your enthusiasm and honesty breathe in every column, you shouldn't worry if someone thinks you a jerk.

We collectors are nuts, I guess, but personally, I just shut my eyes and listen for that horn--the rest doesn't matter. You're keeping us country boys out of the tall grass. We don't care what they say, we just say you're all right.

Louis B. Hall.

Middleburg, Va.
January 30

To The Editor:

Enclosed is money to renew my subscription to your rag, which is the only jazz rag I get nowadays. Perhaps "R. Whitney Becker" would be interested that one of the reasons I get Jazz Information is to keep abreast of the new records that come out, which otherwise I wouldn't hear of in this wilderness of Virginia.

Sally Sears.

"I FOUND A NEW PAPER!"

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W. G. R., Nashville, Tenn.

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